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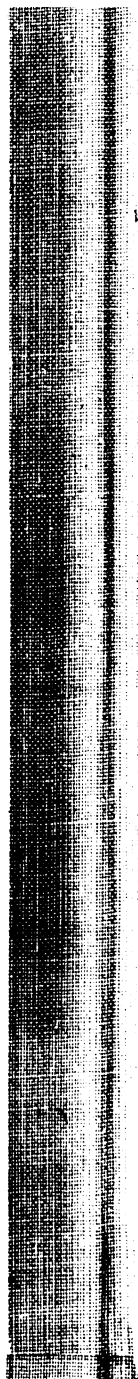
The Grolier Club

Catalogue of Etchings

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# CATALOGUE OF ETCHINGS

BY JOSEPH PENNELL

EXHIBITED AT  
**THE GROLIER CLUB**  
29 EAST 32<sup>d</sup> STREET



NOVEMBER 6<sup>TH</sup> TO 21<sup>ST</sup>  
1908

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## THE ETCHINGS OF JOSEPH PENNELL

**T**HE prints collected in this exhibition embrace the entire working life of the artist. The earliest of them date from nearly thirty years ago, when Mr. Pennell was a student at the Pennsylvania Academy of the Fine Arts in Philadelphia, and was at the same time in the employ of the Reading Coal and Iron Company. No instruction in etching was then obtainable at the Academy, but Mr. Stephen J. Ferris was able to show the young beginner some of the secrets of technique, and he was also aided by having access to the print collection of Mr. James L. Claghorn. On the threshold of his career he was encouraged by commissions given to him by the Pennsylvania and New York Historical Societies.

## THE ETCHINGS

He etched a number of plates in and around Philadelphia which strengthened his position and he was soon admitted to membership in the local Etching Club. He acted as secretary of the International Exhibition of Etching which was held at Philadelphia in the early eighties.

In the same period Mr. Pennell made a series of etchings of houses in New Orleans, to be reproduced as illustrations for the novels of Mr. G. W. Cable. He made some plates also for one or two other books and later visited Italy to etch the illustrations for the papers on Tuscan travel which Mr. W. D. Howells was then contributing to "The Century Magazine." These plates were reproduced for the purpose in wood engravings, but some of them were afterwards issued in portfolios. In due course Mr. Pennell's Italian, Philadelphia and New Orleans prints were issued again independently. In Europe, where he thenceforth developed his career,

## OF JOSEPH PENNELL

he worked with Whistler, and though never a pupil of that master, was strongly influenced by him. Whistler showed him his methods and discussed them with him. Seymour Haden's etchings also appealed to him for a time, but left no permanent impression on his work.

In the spring of 1885 he commenced to work in London but for several years thereafter produced comparatively few plates, not taking up the needle seriously again until 1893, when he etched the highly picturesque motives to be found at Le Puy, the *Devil of Notre Dame*, and a number of other Parisian subjects. This return to etching was due to the intervention of Whistler, who was then in Paris, and, asking Mr. Pennell to help him print his plates, taught him all he knew about the art of printing. After that he made numerous plates in England, Italy, and Spain, one of his commissions being the illustration of a book on London by Mr.



## THE ETCHINGS

Henry James. On this last mentioned task he is still occupied. The etchings of skyscrapers done in New York date from the autumn of 1904. On the question of his methods Mr. Pennell has himself said: "In the beginning I etched my plates in the old-fashioned way and then had them printed by others; now I work as Whistler taught me to work and my plates are all printed by myself."

Mr. Pennell has been honored at many exhibitions here and abroad, receiving medals in Philadelphia, Chicago, Buffalo, St. Louis, Paris, Dresden, Liege, Milan, and Barcelona. His work as an etcher is represented in the public print collections of New York, Pittsburg, St. Louis, London, Bradford, Leeds, and Birmingham; in several Australian galleries; and in the museums of Paris, Berlin, Dresden, Karlsruhe, Leipsic, Venice, Barcelona, Budapest, Brussels, and the Uffizzi in Florence.

Mr. Pennell is an Associate of the Na-

**OF JOSEPH PENNELL**

**tional Academy of Design, a Member of  
the Council of the International Society  
of Sculptors, Painters and Gravers, and  
sometime Fellow of the Royal Society of  
Painter-Etchers.**

The plates of the following numbers  
are destroyed.

1	43	63	83	103	134
2	44	64	84	104	135
5	45	65	85	105	136
6	46	66	86	106	137
7	47	67	87	110	138
8	48	69	88	112	141
9	49	71	89	114	143
12	50	72	92	115	144
17	51	73	93	116	145
18	52	74	94	124	146
19	53	75	95	125	147
20	54	76	96	126	148
21	55	77	97	127	150
22	58	78	98	128	151
28	59	79	99	130	152
30	60	80	100	131	155
32	61	81	101	132	156
42	62	82	102	133	157

# CATALOGUE

The subjects are exhibited as arranged  
by the artist.

## *London Plates*

**1 The Last of Old London; Cloth Fair.**

*a* Proof in black ink.

*b* Proof in brown ink.

**2 Cannon Street Station.**

**3 The British Museum.**

*a* The first state.

*b* With much drypoint work throughout  
the plate, giving the effect of late after-  
noon.

**4 The Founder's Tomb, Church of St.  
Bartholomew the Great.**

**5 The Long Water, Hampton Court.**

A CATALOGUE OF ETCHINGS

- 6 Dull Street, Bloomsbury, Bedford Place.
- 7 Park Crescent, Langham Place.
- 8 On Clapham Common.
- 9 Cheyne Walk, Chelsea.
  - a* Proof in bluish ink.
  - b* Proof in light brown ink.
- 10 The Hall, Lincoln's Inn.
- 11 The Entrance to the Hall, Lincoln's Inn.
- 12 Old Court, Lincoln's Inn.
  - a* Impression of the first state, in black ink.
  - b* Second state.
- 13 The Duke of York's Column.
- 14 The Horse Guards.
- 15 Statue, Knightsbridge.
- 16 Lincoln's Inn Square.
- 17 Crystal Palace.

BY JOSEPH PENNELL

- 18 Greenwich from the River.
- 19 Waterloo Bridge and Somerset House.
- 20 Great Gate, Lincoln's Inn.
- 21 Lindsay Row, Chelsea.
- 22 Albert Hall.
- 23 St. Paul's Pavement.  
*a* An impression in fairly clean white.  
*b* An impression in which considerable tone is left under the portico.
- 24 Middle Temple Lane.
- 25 The Elinor Cross, in front of Charing Cross Railway Station.
- 26 St. Bride's from Pilgrim Street.
- 27 Goldsmith's Grave.
- 28 Spitalfields Church.
- 29 St. Augustin's and St. Faith's.

A CATALOGUE OF ETCHINGS

30 St. Bartholomew's Churchyard.

31 Bunyan's Tomb.

*New York Plates*

32 Forty-Second Street.

*a* Printed by Mr. Pennell.

*b* Printed by Kimmel and Voigt.

33 Stock Exchange.

*a* Printed by Mr. Pennell.

*b* Printed by Kimmel and Voigt.

34 Flatiron.

35 The Shrine.

36 Lower Broadway.

37 Union Square, Rainy Day.

38 Brooklyn Bridge from Williamsburg  
Bridge.

39 New York from Governor's Island.

40 New York from Brooklyn Bridge.

BY JOSEPH PENNELL

41 New York from Governor's Island.

42 The Golden Cornice, No. 100 Broadway.

*a* Impression on white paper, printed by Mr. Pennell.

*b* Impression on yellow Japan paper, printed by Kimmel and Voigt.

43 The Park Row Building.

*a* Impression on yellow Japan paper, printed by Kimmel and Voigt.

*b* Impression on white paper, printed by Mr. Pennell.

*Spanish Plates*

44 Alcazar.

45 Alcazar, a different view.

46 Bridge of St. Martin, Toledo.

*a* An impression printed by Goulding.

*b* An impression somewhat blacker in tone, printed by Mr. Pennell.

47 Bridge of Alcantara.

48 The Bridge of San Juan de los Reyes.



A CATALOGUE OF ETCHINGS

49 Puerta Visagara, Gate of Madrid.

50 The Gate of Zocodovar.

*London Plates*

51 Obelisk; a Night Effect.

Sand-paper ground, aquatint process.

52 Thames Works; Evening Effect.

Sand-paper ground, aquatint process.

53 Below London Bridge; a Night  
Effect.

54 Charing Cross at Night.

Sand-paper ground, aquatint process.

55 Lion Brewery, Night.

Sand-paper ground, aquatint process.

56 Penny Steamboat, Black Friars; a  
Night Effect.

Sand-paper ground, aquatint process.



BY JOSEPH PENNELL

**57 St. Paul's from the River; Evening.**

Sand-paper ground, aquatint process.

*a* An impression in brown.

*b* An impression in black.

**58 Waterloo Works.**

Sand-paper ground, aquatint process.

**59 The Lights of London.**

**60 Charing Cross Bridge at Night.**

Sand-paper ground, aquatint process.

**61 Westminster Bridge.**

**62 Classic London, St. Martin's in the  
Fields.**

*a* An impression printed in black.

*b* An impression from the cut-down plate.

**63 Bridge Street, Westminster.**

*a* An impression from the cut-down plate.

*b* An impression printed in black ink with  
more tone left on the plate.

**64 Ludgate Hill, or The Viaduct.**

**65 St. Mary-le-Strand.**

**66 The Gate of the Temple.**

A CATALOGUE OF ETCHINGS

- 67 Entrance to the Savoy Hotel.
- 68 The Ponds, Hampstead Heath.
- 69 St. James's Park; a Zinc Plate.
- 70 The Vale of Health, Hampstead.
- 71 Greenwich Park, Number One.
- 72 St. Clement Danes.  
*a* An impression printed in black ink, considerable tone left on the plate.  
*b* An impression in brown ink, with less tone.
- 73 The Haymarket Theatre.
- 74 St. Bartholomew's Gate.
- 75 Westminster, the West Front.  
*a* An impression in black ink.  
*b* An impression in light brown ink.
- 76 The Admiralty, Seen through the Archway of Old Scotland Yard.
- 77 The Tower Bridge; Late Evening Effect.  
*a* An impression printed fairly clean.  
*b* An impression printed in warmer ink, with more tone left on the plate.

BY JOSEPH PENNELL

78 The Dock Head, Sunset on the  
Lower Thames.

*a* An impression printed in brown.

*b* An impression printed in black.

79 Rossetti's House.

80 House where Whistler Died.

81 Trafalgar Square.

82 The Great Cranes, Kensington.

83 Whitehall Court; Night Effect.

*a* An impression in which no lights appear  
on the railway bridge.

*b* An impression in which five lights are  
shown on the bridge.

84 Entrance to Henry VII Chapel,  
Westminster.

*a* Printed in black.

*b* Drypoint work added. Printed in brown.

85 Bushey Park, Hampton Court.

86 Greenwich Park, Number Two.

87 Cumberland Terrace.

88 St. James's Palace, from St. James's  
Street.

A CATALOGUE OF ETCHINGS

89 Hampton Court.

*a* Height 8, width  $10\frac{7}{8}$ .

*b* Height  $6\frac{1}{2}$ , width  $10\frac{7}{8}$ .

90 St. James's Park. Drypoint.

91 Towers of Westminster from St.  
James's Park. Drypoint.

92 St. Paul's from Ludgate Hill.

*a* Height 11, width 8.

*b* Height  $9\frac{3}{8}$ , width  $7\frac{3}{8}$ .

93 St. Paul's, Interior.

*a* Printed in black.

*b* Printed in brown.

94 London Bridge Stairs.

95 Westminster from the Surrey Side.

96 Leadenhall Market.

*a* Printed in black.

*b* Printed in brown.

97 Great College Street, Westminster.

*a* Printed in black.

*b* Printed in brown, with considerably  
more work in drypoint.

BY JOSEPH PENNELL

- 98 The Thames from Richmond Hill.  
99 Lincoln's Inn Fields.  
100 Magnificent Kensington.  
101 St. Dunstan's, Fleet Street.  
102 Two hundred and thirty, Strand.  
    *a* Printed in brown on green paper.  
    *b* Printed in black on white paper.

*French Plates*

- 103 The Transept, Amiens.  
104 Amiens from the Somme.  
105 Flower Market, Rouen, Butter  
    Tower.  
106 Towers of the Bishop's Palace at  
    Beauvais.  
107 Coutances; the small plate.  
108 Rouen from Bon Secours.

A CATALOGUE OF ETCHINGS

109 Old Mill near Fontainebleau.

110 Market Place, Beauvais.

111 Porch of San Maclou.

112 Beauvais from the Boulevard.

113 Rouen, the West Front.

*a* Trial proof printed in brown.

*b* Proof printed in brown on green paper.

*c* The finished state, in brown on white paper.

114 South Door, Beauvais.

115 Street of the Big Clock, Grosse  
Horloge.

116 West Front, Amiens.

*Early American Plates*

117 Wakefield Mills.

118 A Revolutionary House.

119 Germantown Academy.

BY JOSEPH PENNELL

- 120 Lynchburg.
- 121 Callowhill Street Bridge, Philadelphia.
- 122 At Chestnut Street Bridge.
- 123 The Last of the Scaffolding; Public Buildings, Philadelphia.

*Italian Series*

- 124 Archway, Siena.
- 125 Ponte San Trinita, Florence.
- 126 The Gateway of San Gimignano.
- 127 Pisa, Lung Arno.
- 128 The Swing of the Arno at Pisa.
- 129 A Street in Florence.
- 130 Archways, Pistoia.
- 131 Ponte Vecchio, Florence.



A CATALOGUE OF ETCHINGS

132 On the Arno, Florence. Retouched  
proof.

133 Fonte Nuova, Siena.

134 Up and Down Siena.

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135 The Griffin at Temple Bar.

136 Old Chelsea.

137 Trafalgar Square.

138 St. Paul's.

139 The Cresting, Notre Dame. Re-  
touched proof.

140 The Most Picturesque Place in the  
World, Le Puy. Retouched proof.

141 The Devil of Notre Dame, Le  
Stryge.

*a* Printed by Goulding.

*b* A counterproof.

142 Regent's Quadrant.

BY JOSEPH PENNELL

- 143 Barges of Greenwich.
- 144 Under Vauxhall Bridge.
- 145 Sunset over Waterloo Bridge.
- 146 Westminster.
- 147 Salute, Rainy Day.
- 148 San Giorgio.
- 149 Brasserie du Lion Rouge.
- 150 The Turn of the Tide.
- 151 Penny Steamboats at Waterloo  
Bridge.
- 152 Blackfriars Bridge.
- 153 Clifford's Inn Hall.
- 154 Tearing Down St. James's Hall.
- 155 Lambeth, from Westminster.
- 156 Butcher's Row, Whitechapel.
- 157 Whitehall from Westminster. Dry-  
point.

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